

AMERICAN ART NEWS.

VOL. VII. No. 35.

NEW YORK, SEPTEMBER 20, 1909.

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SPECIAL ANNOUNCEMENT.

The weekly issues of the **AMERICAN ART NEWS** will be resumed the third week of October.

EXHIBITIONS.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

The Folsom Galleries.—Selected Paintings and art objects.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue.—Selected American paintings.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Kerkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres—Art objects for collections.

Sivardjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

HUDSON-FULTON MEMORIAL EXHIBITION.

The Hudson-Fulton Memorial Exhibition, for which the Metropolitan Museum of Art has been preparing for the past four years, opens to the public to-morrow, a reception for the trustees and their friends being held this evening.

works of art rather than those of a historical or biographical character.

For the Hudson section the aim has been to illustrate the great art of painting in Holland in the century to which Henry Hudson belonged, and thanks to the liberality and co-opera-

representative selection of all the other great Dutch painters of the time. The complete list of these pictures, with the names of the lenders, follows:

Nicholaes Berchem, "The Ford," Mr. Charles E. Bushnell, New York; Abraham Beyer, "Still Life," Elkins Estate, Phila-



A LADY WRITING.

By Jan Vermeer.

In Hudson-Fulton Memorial Exhibition at Metropolitan Museum.

Lent by J. Pierpont Morgan, Esq.

The Exhibition consists of a great loan collection divided into two parts—one commemorative of the age of Henry Hudson and the country under whose auspices he entered the river which bears his name, and the other of Robert Fulton and his predecessors in this country. In both, the intention has been to confine the exhibition to

tion of public and private collectors in various cities of the United States and Canada, it is not too much to say that a collection has been brought together which far outranks any exhibition of old masters ever held in this country. One hundred and forty-five paintings are shown, including thirty-four Rembrandts, twenty by Franz Hals and a

delphia; Ferdinand Bol, "Portrait of a Lady," Mr. Theodore M. Davis, Newport; Jan van de Cappelle, "Marine," Mr. John G. Johnson, Philadelphia; "Winter Scene," Mr. P. A. B. Widener, Philadelphia. Aelbert Cuyp, "Village in the Dunes," Senator W. A. Clark, New York; "Piping Shepherds," Mrs. Collis P. Huntington, New York; "The Maas Near Dordrecht," Mr. H. C. Frick, New York; "River View,"

(Continued on page 2.)

HUDSON-FULTON MEMORIAL EXHIBITION

(Continued from page 1.)

Sir Wm. van Horne, Montreal; "Milking Time," Mr. W. B. Dickerman, New York; "Milking Time," Mr. George J. Gould, New York; "Landscape with Figures and Cattle," Mr. J. Pierpont Morgan, New York; "Landscape with Bridge," Mrs. John W. Simpson, New York; "Man Eating Mussels," Mr. M. C. D. Borden, New York; "Cock and Hens," Mr. John G. Johnson, Philadelphia; "Peaches," Mr. John G. Johnson, Philadelphia.

Jan van Goyen, "View of Rheuen," Metropolitan Museum of Art; "View of Rheuen," Senator W. A. Clark, New York; "View of Dordrecht," Senator W. A. Clark, New York.

Dirk Hals, "Girls With a Cat," Mr. J. Pierpont Morgan, New York; "Children With Cards," Mr. J. Pierpont Morgan, New York.

Franz Hals, "The Smoker," Metropolitan Museum of Art; "Singing Boys," Mr. Charles Stewart Smith, New York; "Boy Playing a Flute," Mr. E. D. Libbey, Toledo; "Samuel Ampzing, 1630," Sir Wm. van Horne, Montreal; "Willem van Heythuyssen," Mr. Chas. L. Hutchinson, Chicago; "Portrait of an Artist, 1635," Mr. Henry C. Frick, New York; "Caspar Sibielsius, 1637," Mr. M. C. D. Borden, New York; "Michel de Wael, 1638," Mr. J. Pierpont Morgan, New York; "Portrait of a Lady," Mr. J. Pierpont Morgan, New York; "Portrait of a Man," Mr. P. A. B. Widener, Philadelphia; "Portrait of a Man," Mrs. Morris K. Jesup, New York; "Heer Bodolphe," Mr. J. Pierpont Morgan, New York; "Vrouw Bodolphe, 1643," Mr. J. Pierpont Morgan, New York; "Portrait of a Man, 1643," Mrs. Collis P. Huntington, New York.

Franz Hals, "Dorothea Berck, 1644," Mrs. Collis P. Huntington, New York; "Balthasar Coymans, 1645," Mrs. Collis P. Huntington, New York; "Isabella Coymans," Mr. P. A. B. Widener, Philadelphia; "Portrait of a Lady," Metropolitan Museum of Art; "Portrait of a Man," Metropolitan Museum of Art; "Portrait of a Man," Mr. Charles M. Schwab, New York.

Bartholomaeus van der Helst, "Portrait of a Man, 1647," Metropolitan Museum of Art, New York; "Portrait of a Lady," Mr. Robert W. de Forest, New York.

Jan van der Heyden, "Street in Delft," Mr. Theo. M. Davis, Newport; "Bull in the Street," Mr. Wm. T. Blodgett, New York; "Meindert Hobbema, 'The Pool,'" Mr. Wm. T. Blodgett, New York; "Castle Kostverloren," Mr. M. C. D. Borden, New York; "Wooded Road," Elkins Estate, Philadelphia; "Holford Landscape, 1663," Mr. J. Pierpont Morgan, New York; "Cottage Among the Trees, 1665," Mr. Henry C. Frick, New York; "Trevor Landscape, 1667," Mr. J. Pierpont Morgan, New York; "Road in the Woods," Mr. George J. Gould, New York.

Pieter de Hooch, "The Visit," Mrs. Henry O. Havemeyer, New York; "Woman and Child in Courtyard," Mrs. P. A. B. Widener, Philadelphia; "The Bedroom," Mr. P. A. B. Widener, Philadelphia; "Cavaliers and Ladies," Mr. Wm. T. Blodgett, New York; "The Music Party," Mr. M. C. D. Borden, New York.

Willem Kalf, "Still Life," Mr. John G. Johnson, Philadelphia.

Philips Koninck, "The Dunes," Sir Wm. van Horne, Montreal.

Judith Leyster, "The Gay Cavaliers," Mr. John G. Johnson, Philadelphia.

Nicolaes Maes, "Old Woman," Mr. John G. Johnson, Philadelphia; "Portrait of a Man," Mr. Thatcher M. Adams, New York.

Gabriel Metsu, "A Music Party, 1659," Metropolitan Museum of Art; "A Visit to the Nursery, 1661," Mr. J. Pierpont Morgan, New York.

Aert van der Neer, "Sunset," Mr. Theo. M. Davis, Newport; "Moonlight," Mr. Ferdinand Hermann, New York; "The Fiddler," Metropolitan Museum of Art.

Adriaen van Ostade, "The Old Fiddler, 1641," Metropolitan Museum of Art; "The Cottage Dooryard, 1673," Mr. P. A. B. Widener, Philadelphia.

Isack van Ostade, "The Halt," Mr. P. A. B. Widener, Philadelphia; "Cottage Scene," Mr. Wm. T. Blodgett, New York.

Paulus Potter, "Barnyard Scene, 1647," Elkins Estate, Philadelphia; "Cattle in Pasture," Mr. Leon Hirsch, New York.

Van Rijn Rembrandt, "Portrait of Himself, c. 1628," Mr. J. Pierpont Morgan, New York; "Portrait of Himself, 1631," Mr. E. D. Libbey, Toledo; "Portrait of Himself, 1631," Mr. Frank G. Logan, Chicago; "Nicolaus Ruts, 1631," Mr. J. Pierpont Morgan, New York; "Portrait of a Man, 1632," Anonymous; "The Noble Slav, 1632," Mr. W. K. Vanderbilt, New York; "St. John the Baptist, 1632," Mr. Charles Stewart Smith, New York; "Saskia, c. 1633," Mr. P. A. B. Widener, Philadelphia; "Portrait of a

Young Man, c. 1633," Mrs. Morris K. Jesup, New York; "Portrait of a Young Woman, c. 1633," Mrs. Morris K. Jesup, New York; "Portrait of a Man, c. 1633," New York Historical Society; "The Marquis d'Andelot, c. 1634," Mr. Richard Mortimer, New York; "The Finding of Moses," c. 1635, Mr. John G. Johnson, Philadelphia; "Slaughtered Ox, 1637," Mr. John G. Johnson, Philadelphia; "The Gilder, Herman Doomer, 1640," Mrs. H. O. Havemeyer, New York; "Portrait of an Old Woman, 1640," Mrs. H. O. Havemeyer, New York; "Portrait of Himself, 1640," Mr. Herbert S. Terrell, New York; "Portrait of a Girl," (Hendrickje Stoffels?), 1645, Art Institute, Chicago; "Portrait of a Young Man, 1647," Mr. Henry C. Frick, New York; "A Young Painter, 1648" (Jan van de Capelle?), Mr. J. Pierpont Morgan, New York; "Portrait of Himself, 1650," Mr. P. A. B. Widener, Philadelphia.

Van Rijn Rembrandt, "Study of an Old Man, c. 1650," Mr. George J. Gould, New York; "The Philosopher, c. 1650," Mr. P. A. B. Widener, Philadelphia; "The Savant, 1653," Mrs. Collis P. Huntington, New York; "The Standard-Bearer, 1654," Mr. George J. Gould, New York; "Portrait of a Man, 1655," Mr. James Ross, Montreal; "Portrait of an Old Man, c. 1655," Mr. W. A. Slater, Washington; "The Sibyl, 1656," Mr. Theo. M. Davis, Newport; "Portrait of Himself, 1658," Mr. Henry C. Frick, New York; "Hendrickje Stoffels, 1660," Mrs. Collis P. Huntington, New York; "The Accountant," Mr. Charles M. Schwab, New York; "Lucretia, 1664," Mr. M. C. D. Borden, New York; "Portrait of a Man, 1665," Metropolitan Museum of Art; "Portrait of a Man, c. 1665," Metropolitan Museum of Art.

Jacob van Ruysdael, "Cottage Under Trees," Mr. J. Pierpont Morgan, New York; "The Sluice," Mrs. John W. Simpson; "Dunes Near Haarlem," Mr. W. A. Slater, Washington; "Winter Landscape," Mr. John G. Johnson, Philadelphia; "Stormy Sea," Mr. James Ross, Montreal; "Woods," Senator W. A. Clarke, New York; "The Forest Stream," Metropolitan Museum of Art; "The Gnarled Oak," Mr. Robert W. de Forest, New York; "The Cascade," Mr. M. C. D. Borden, New York; "A Water Fall," Mr. Henry C. Frick, New York; "The Mountain Torrent," Mrs. Collis P. Huntington, New York.

Salomon van Ruysdael, "A Country Road, 1648," Metropolitan Museum of Art; "Canal Scene," Mrs. Morris K. Jesup, New York; "Winter Scene," 165-?, Metropolitan Museum of Art; "Winter Near Haarlem," Mr. P. A. B. Widener, Philadelphia.

Jan Steen, "The Drained Cask," Mr. Chas. M. Schwab, New York; "Kermesse," Metropolitan Museum of Art; "Grace Before Meat," Mr. John G. Johnson, Philadelphia; "The Dancing Couple," 1663, Mr. P. A. B. Widener, Philadelphia; "The Merry-makers," Mr. P. A. B. Widener, Philadelphia.

Gerard Terborch, "The Guardroom," 1658, Mr. John G. Johnson, Philadelphia; "Lady Pouring Wine," Mr. M. C. D. Borden, New York; "Portrait of a Young Man," Senator W. A. Clarke, New York; "Portrait of a Lady," Mr. Henry C. Frick, New York; "Adriaen van de Velde, 'Cattle in an Italian Landscape,'" Mr. John G. Johnson, Philadelphia.

Willem van de Velde, "Calm Sea," Mr. Wm. T. Blodgett, New York; "Calm Sea," Mr. M. C. D. Borden, New York.

Johannes Vermeer, "Lady With Lute," Mrs. C. P. Huntington, New York; "Lady Writing," Mr. J. Pierpont Morgan, New York; "Girl With Water Jug," Metropolitan Museum of Art; "The Music Lesson," Mr. Henry C. Frick, New York; "Lady with Guitar," Mr. John G. Johnson, Philadelphia; "Jan Corneliez Verspronck, 'Portrait of a Man,'" Mr. Wilhelm Funk, New York.

Simon de Vlieger, "Calm Sea," Metropolitan Museum of Art.

Philips Wouwerman, "Frozen Canal," Senator W. A. Clarke, New York; "Horse Fair," Mrs. E. C. Hobson, Washington.

The American section of the exhibition embraces examples of the American industrial arts dating from the earliest Colonial times in New England and New Amsterdam to about the time of Fulton's death in 1815, and paintings by American artists born before 1800.

In the endeavor to show the development of the decorative arts in America since 1620, great stress has been laid upon the history of furniture. Three galleries have been arranged, the first showing examples of the earliest furniture used in this country, including the typical oak chests, court cup-

boards, and spindle chairs, brought to America by Puritans and Pilgrims, and many pieces made here during the XVIIth century.

A second room is devoted exclusively to furniture and objects of art made during the XVIIIth century, and all the paintings in this room are by Copley. An interesting portrait of Mrs. Fort is loaned by the Wadsworth Athenaeum of Hartford, Conn., and two portraits of Mrs. Nancy Pierce Barrell, are loaned by Mrs. Dorothea Keep, and Mrs. W. A. Putnam, both lineal descendants of Mrs. Barrell.

A third room is devoted to articles made during the early part of the XIXth century, including furniture of Fulton's own period, made by a cabinet maker of New York, Duncan Phyffe, and lent by Mr. R. T. Haines Halsey.

Silver made in the colonies forms an important part of the exhibition, and there are more than 300 pieces made before 1825. Among those who have generously lent pieces of silver are: Messrs. George S. Palmer, R. T. Haines Halsey, Judge A. T. Clearwater, Hollis French, and Trinity Church Corporation. Many of the pieces were collected by the Colonial Dames of the State of New York. There are a number of tea-pots, tankards, porringers, and an interesting collection of spoons, besides other pieces.

A special effort has been made to show pieces of silver made in this State, and among the New York silversmiths represented are: Adrian Banker, Thauvet Besley, Jacob Bollen, Ephraim Brasher, John and Tunis Denise, Cary Dunn, Garrett Eoff, William G. Forbes, William Grigg, Jabez Halsey, Thomas Hamersly, John Hutten, John Burt Ling, Myer Myers, J. Newkirke, E. Pelletreau, George Ridout, Peter Quintard, W. Roe, John Sayre, Bartholomew Schaats, John and Peter Targee, Koenraet Ten Eyck, Thomas Underhill, R. Van Dyke, P. Van Dyke, Hugh Wishart, Freeman Woods, and Benjamin Wyncoope.

The collection of glass and pottery is smaller than either of the groups mentioned above, but equally valuable as showing the results of the endeavors of early craftsmen. Most of it comes from the collections of Edwin A. Barber, of Philadelphia, and Albert H. Pitkin, of Providence.

Through the assistance of the Society of Colonial Dames about fifty oil paintings and miniatures are shown, painted by American artists born before 1800. Among the painters represented are Smibert, Blackburn, Woolaston, Earle, Copley, Benjamin West, Fulton, Allston, Malbone, Sully, Stuart, Trumbull, Morse, Doughty, Peale, and Vanderlyn.

Perhaps the most interesting pictures of the group are two portraits of Joel Barlow by Robert Fulton, lent by Judge Peter T. Barlow and Mr. Robert Fulton Ludlow, and the portrait of Fulton by Benjamin West, lent by Mr. Ludlow.

Among the lenders are Mrs. Anson P. Atterbury, Mrs. George H. Clements, Robert W. de Forest, John Erving, Sherman Evarts, William B. Osgood Field, Robert Ludlow Fowler, R. T. Haines Halsey, Miss Sarah Huntington, Miss Dorothea Keep, George F. Kunz, Mr. William C. Lanman, Mrs. Richard Worsam Meade, Mrs. Alfred Nelson, George S. Palmer, The Misses Philipse, Mrs. William A. Putnam, George H. Story, Mrs. Henry Wharton, Everett P. Wheeler and the Wadsworth Athenaeum of Hartford.

CANADIAN ART NEWS.

Toronto.

The large and interesting exhibition of Fine and Applied Art closed on September 13 in the galleries of the Canadian National Exhibition. The exhibition in the Fine Arts Gallery was divided into two sections, being a large collection of pictures by local artists, and a loan collection of some thirty-five canvases. The artists whose work was shown this year were almost all British, with the exception of E. A. Abbey, R. A., whose play scene from Hamlet occupied the place of honor in the large gallery, and J. Benjamin-Constant was represented by "Before the Cadi," and Sir L. Alma-Tadema.

Among the English pictures were "Summer Slumber," by Lord Leighton, P. R. A.; "A Burial at Sea," by Frank Brangwyn; "A Song Without Words," by J. Young Hunter; "The Temple of Dendera, Egypt," by David Roberts, R. A. "The Twins," by Sir Edwin Landseer, R. A., was an object of much interest as was also the much reproduced canvas by Marcus Stone entitled "In Love."

The second division of pictures in this gallery was hung under the auspices of the Ontario Society of Artists and was this year particularly good. "La Grande Riviere, Beauré, Quebec," full of the spirit of Constable, was without doubt the finest painting in this exhibition. J. W. Morrice was represented by two canvases, "The Regatta" and "The Circus," the latter being a wonderful study in perspective. Portraits were exhibited by E. Wily Grier, F. McGillivray Knowles, Miss Clara Hagerty, all of Toronto, and by Ernest Fosbery, of Buffalo, N. Y., whose portraits of children are most delightful.

In the Applied Art Building were to be found sketches for mural decoration in colors and black and white, including reproductions of the decorations for the State Capitol at Harrisburg, Pa., and the U. S. Court House at Indianapolis, Ind., the U. S. Court House at Chicago, Ill., and the residence of John O. Gilmore, Esq., at Philadelphia, by W. B. van Ingen; drawings by E. H. Blashfield and some sketches for armor decorations by Ralph T. Willis, of Brooklyn, N. Y. "The Birth of Ogier the Dane" and two other decorative panels by Robert V. V. Sewell, New York.

In the third gallery a collection of 140 drawings was hung under the auspices of the Graphic Arts Club of Toronto. This collection was composed of the work of foreign and Canadian artists and included the work of Frank Craig, Maxfield Parrish, Charles Dana Gibson, Edward Penfield, A. B. Frost, Jessie Wilcox Smith, F. van Leynedecker and W. G. Smedley.

Montreal.

Recently there was unveiled in front of the Hotel Dieu a bronze statue in memory of Mme. Jeanne Mance, who founded this famous hospital 250 years ago. The statue is the work of Mr. Philippe Hebert, the Canadian sculptor, and he has treated the subject—the figure of Jeanne Mance bending over and sustaining an injured pioneer in his last moments—with a grandeur and simplicity that tells the story of this life of heroism and sacrifice better than words.

Mr. Suzor-Coté is at present painting a large portrait of Sir Wilfred Laurier, the Premier of Canada, which, when finished, is to be hung in the Parliament Buildings at Ottawa.

AMONG THE ARTISTS.

Albert L. Groll has returned from his annual trip to New Mexico.

Isadore Konti recently finished the monument for the Bureau of American Republics, to be erected at Washington, D. C. At present he is working on a memorial of Lieutenant Edward F. Beale.

Frederick S. Church is working on a decoration for a music room.

Ettore Ximenes has recently finished his statues of President Taft and Cardinal Gibbons. At present he is at work in his Sherwood studio on several portrait commissions.

J. Scott Hartley returned from his summer home at South Hampton, L. I., last week.

Helen Watson Phelps painted this summer a portrait of the Rev. Dr. Chambre, of Lowell, Mass. The portrait is to be sent to England to be hung with a collection of family portraits. Miss Watson has gone to her camp in the Adirondacks and will return on November 1.

Another of Leon Dabo's paintings to enter a public collection is the "Evening on the Hudson," recently purchased by Mr. Wm. T. Evans for presentation to the National Gallery of Washington, D. C. "Evening on the Hudson" shows the last rays of a Summer day bathing the Palisades and the Hudson in a mystic light. The color scheme ranges from a pale golden yellow to greenish blues. The inclusion of Leon Dabo in Mr. Evans' collection at Washington proves again the rare and discriminating taste of this eminent collector.

Dr. Henry F. Wolf is among the more recent collectors of Leon Dabo's work. Dr. Wolf purchased "First Snow" and "Sicilian Night." Both these canvases were exhibited at the Fritz Gurlitt Galleries in Berlin in 1908, provoking much discussion among the German art critics. "Sicilian Night" was previously included in the now historic "Comparative Exhibition" in January, 1908, at the National Arts Club.

Mr. Dabo spent the late Spring and early Summer at Woodstock in the Catskills.

Francis Sullivan has returned after spending three months in Maine. He painted there nine portraits for the family of the Hon. F. C. Whitehouse, of Brunswick, Maine. He is now engaged upon a portrait of the late H. E. Bishop, donor of the jade collection in the Metropolitan Museum. None of the portraits made during Mr. Bishop's lifetime were satisfactory to the family and Mr. Sullivan's portrait is being made from photographs. It may not be generally known that the Bonnat portrait of Mr. Bishop in the Metropolitan Museum was also made from a photograph.

Previous to its removal to its destination on one wall of the auditorium of the Springfield, Mass., High School, Robert Reid exhibited a mural painting which he calls "The Light of Education." The composition fills a lunette shaped canvas 20 feet long and ten feet high, and is conceived in the spirit of setting forth the blessings conferred upon the aboriginals and all future residents of Springfield by the eminent Puritan Governor, Pynchon, who first brought European civilization to the banks of the Connecticut, in the shadow of Mount Tom.

KANN PICTURES BOUGHT BY DUVEEN BROS.

Two years after buying the Rodolphe Kann collection for \$5,000,000, the most important feature of the art season of 1907, the Duveens announce that they have secured a selected portion of his brother Maurice's art treasures for \$2,500,000. The negotiations for the purchase were prolonged owing to competition, especially by the city of Hamburg museum.

The price paid is a remarkable one, as the collection comprises only eleven masterpieces and a set of decorative panels by Francis Boucher and a number of small objects of art.

Maurice Kann died about two years

With the Magnifying Glass," "The Woman With the Pink" and "The Auctioneer." The works by Hals are "Portrait of a Burgomaster," "Portrait of a Woman" and "Portrait of a Man." The other pictures are "The Cornfields" and the "Quay at Amsterdam," by Jacob van Ruysdael; Cuyp's "Horsemen in a Hilly Valley," which was at one time in the Castellane collection, and is now believed to have been acquired for Mr. George J. Gould, and Sir Joshua Reynolds' portrait of Lady Elizabeth Taylor.

The four Rembrandts are well known to connoisseurs and students, the large-

trated on her head, but casting magical reflections into the surrounding shadow, may be fairly called one of the most beautiful of Rembrandt's female portraits." This picture once belonged to Rodolphe Kann, but he ceded it to his brother Maurice. The fourth Rembrandt is the "Pilgrim at Prayer," differing radically, according to Dr. Bode, from Rembrandt's other studies of monks, and forming "a magnificent study of character." This was formerly in the Mackenzie collection, Kintore, subsequently passing to that of Sir Charles Robinson, and later to the Weber collection, Hamburg.

Until 1885 there is no record of a portrait by Franz Hals being considered worth £1,000 at auction. There has been a quick change since then, and the painter who was contemporary with Rembrandt has now his full share of appreciation. Healthy and vigorous old age is the theme of the "Portrait of a Burgomaster," reproduced on this page, once in the Lord Arundel of Wardour collection. Painted in 1628, the portrait shows a man of affairs, bare-headed, with mustache and goatee, dressed in rich black velvet, a large, white frilled collar around the neck, a pair of gloves in the left hand, and the right resting on the back of a chair.

In 1850 there was a picture dealer in London named Forrest. Among his stock was a portrait of a man wearing a large, broad brimmed black hat over fair curly hair that reached his large white collar. On the right of the canvas was painted a shield, with three bulls' heads. This is the second Hals, and is a pendant to the third portrait, that of a comely woman of thirty-five, painted in 1644, in white muslin cap, a large white ruff around her neck. Her hands are crossed, and in the left is a handkerchief.

The late Mr. Maurice Kann owned nine works by Cuyp of admitted excellence, and one he prized was the summer morning scene, showing horsemen in a hilly landscape, bought from Count Boni de Castellane's collection. Mr. Charles Wertheimer, a London art dealer, sold it to the Count, having lent it to the Burlington House exhibition, London, in 1894. Mr. Joseph Bond, a former owner, lent it also in 1872. When he bought it in the Higginson sale, 1860, for 1,500 guineas, he had the distinction of paying the highest price for a Cuyp then attained at auction.

The brothers Kann were much under the spell of Jacob van Ruysdael, and Maurice owned as many as thirteen examples, of which two now depart.

The chief Ruysdael in the Kann collection is a peaceful scene, being a transcript of the undulating cornfields in the full flush of sunlight, a veritable "coup de soleil" from a sky of extraordinary altitude of canvas. This came from the Count de Colbert collection.

The second Ruysdael is a fresh view of Amsterdam quay, with shipping in full sail and silvery clouds above in an azure sky. This came from the Beurnonville collection, the source of one of the Hals portraits, already mentioned. As for the Reynolds portrait, it is the gay presentment of that Lady Elizabeth Taylor whose husband was prominent in Jamaica affairs in the eighteenth century. The canvas shows an attractive woman picturesquely attired. Three white ostrich feathers adorn a tall white hat with a pale blue ribbon cockade. Her white dress helps the cool scheme, and her powdered hair falls in ringlets over the left shoulder.



PORTRAIT OF A BURGOMASTER.

By Franz Hals.

From the late M. Maurice Kann's Collection bought recently by Duveen Bros.

ago. He was a most discriminating collector. He would go to all the sales of the famous collections, and, although he was sufficiently wealthy to buy an entire collection outright, he would select only the choicest. For the canvas he wanted, however, he would pay any price. He was quite as shrewd a connoisseur as his brother.

According to a representative of the Duveens in New York, the Maurice Kann collection, although not well known in America, has long held a high place in the opinion of European connoisseurs. The value of the collection rests principally, as was the case also with the Rodolphe Kann purchase, in the gathering of paintings by the older masters representative of the schools from the fourteenth to the eighteenth century.

In the present purchase four of the eleven pictures obtained by the Duveens are authentic and unusually important. The Rembrandts comprise "The Pilgrim at Prayer," "The Man

est portrait being "The Auctioneer," once in the d'Ivrea collection, Genoa, and afterward in the Von Lissingen at Vienna; the J. W. Wilson, of Paris, and Wilbrennick of The Hague. The commissaire priseur is depicted holding in both hands a pile of papers, and in this connection it is melancholy to remember that the picture was painted in 1658, the year in which the collection of the bankrupt Rembrandt was sold for the beggarly sum of 5,000 guilders. The pair known as "The Man With a Magnifying Glass" and "The Woman With a Red Pink," were long in the possession of the d'Oultremont family in Brussels. Dr. Bode, the accepted authority on the works of the master, places these in the 1662-65 period, and describes that of the woman thus: "The woman with the pink with her dreamy eyes and sympathetically thoughtful expression, in the splendor of luminous red, the masterly modeling of her face, her magnificent parure of pearls and diamonds, the full warm light concen-

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.	
American Woman's Club	49, Münchenerstrasse
Ed. Schulte	75 Unter den Linden
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale
LONDON.	
American Express Co.	Haymarket St.
Allied Artists' Ass'n	67, Cranberry Lane
Charles Chenit Co.	183A, King's Road, Chelsea
W. M. Power	133 Victoria St., S.W.
W. E. Spiers	36 Maiden Lane, W.C.
Sunday Times	7 Essex St.
PARIS.	
Brentano's	Avenue de l'Opera
American Art Students' Club	4 Rue de Chevreuse
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Cie.	31 Boul. Haussmann
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Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel

SPECIAL ANNOUNCEMENT.

The weekly issues of the AMERICAN ART NEWS will be resumed the third week of October.

NEW TREASURES FOR AMERICA

As will be noticed from our columns, the American dealers have not been idle this season and, supplemented by the enterprise and good judgment of the American collectors, have secured for this country at the great public sales in Europe and also through some private transactions, a number of most important pictures and art objects which will soon find their way to these shores. The new tariff law which permits the importation of works of art free of duty, and which went into effect last month has played its part in the number and value of important pictures purchased by dealers and collectors in Europe the past few weeks.

The most important purchase made this summer, which is also coming here, is undoubtedly the eleven pictures from the late Mr. Maurice Kann's collection by Duveen Bros. Other important pictures bought are Constable's "Arundel Mill," and two splendid Van Dycks from the collection of the Earl of Warwick, by Knoedler & Co.; Sir John Millais' "Murthly Moss," by Duveen Brothers; Josef Israel's "Washing the Cradle," by Mr. Henry Reinhardt; an important Van Marcke by Scott & Fowles Co.; the Pourtales Rembrandt, by Mr. Chas. P. Taft, and nine of the finest pictures from the collection of the King of the Belgians, by Mr. J. Pierpont Morgan.

The bringing of these pictures to America is further evidence of the rapidity with which the American collector is acquiring those art treasures of the Old World that are to be had in countries where no governmental prohibition has been placed upon their sale and export.

METROPOLITAN MUSEUM.

Among recent accessions to the Metropolitan Museum is a legacy of \$10,000 from the late William R. Sands, of New Hamburg, N. Y., who had been a Fellow of the Museum since 1907.

Mrs. George Clinton Genet has given a remarkable tea-set of old Sevres, consisting of twelve pieces—teapot, sugar bowl, and cream pitcher, and cups and saucers. The decorations are by the most famous painters and gilders of the day, ranging in date from the year 1762-1780, one of the best and most prolific periods of the factory. This porcelain is given as a memorial to Edmond Charles Genet, known as "Citizen Genet," the French diplomatist, appointed minister to the United States in 1793.

A painting of the Virgin and Child, by Lorenzo Monaco, has been bought by the Museum out of the income of the Rogers Fund.

The Museum has also purchased four drawings of Cretan frescoes, and a piece of Danish cutwork.

Also, out of the Rogers income has been purchased three pieces of French tapestry of the XVth century, which belonged to the Bardac collection, and were shown in the Exhibition of Primitives, held in the Louvre in 1904, where they were enthusiastically admired.

They represent, on wide vertical alternating green, red, and white stripes, semées with branches of rose bushes, groups of ladies and gentlemen in court costumes, and picture an interesting custom of the period of Charles VII, the Baillée des roses, an *hommage* which the peers of France owed until about the end of the XVIth century to the Parlement, and consisted in themselves presenting roses in April, May, and June, when they called the roll.

Among the loans are a portrait of Theodore Atkinson, attributed to Blackburn, loaned by Mr. W. H. Wentworth; a marble bas-relief, St. Philip, by Andrea Bregno or Briosco, lent by Mr. J. Pierpont Morgan, who lends also, a portrait of Erasmus, by Holbein. This painting has hitherto been preserved among the most cherished possessions of the Howards of Grey-stoke, and is in oil on a wood panel. A contemporary inscription on the back of the panel runs:

"Haunce Holbein me fecit
Johanne(s) Nonryce me dedit
Edwardus Baunyster me possidit."

GREAT LONDON PICTURE SALES.

"Hitherto the year 1892," says the London Telegraph, "has been annus mirabilis to the statisticians of art sales. Then Lord Dudley's collection of old masters was placed on the market, and on one eventful day at Christie's over £99,000 was realized. The result was that the chronicler had to record in 1892 that fifty-five pictures were sold for sums at 1,400gs or over. In reviewing the season of 1908 we stated that this number was nearly equaled, owing to the enthusiasm shown for the prizes of the Holland and Roberts collections. Fifty-four pictures and drawings were in the category stated, the previous approach to the Dudley year being in 1895, when forty-five works were at or over 1,400gs. Readers who have made themselves au courant with the run of picture sales in the season now over will be prepared—from the perusal of the full accounts that have duly appeared in these columns—for the extraordinary list of sales appended. The record of the Dudley year has gone by the board. It will be found that seventy-five pictures and drawings in 1909 exceeded or equaled the 1,400gs mark. As in 1908, Turner and Constable crown the list. The Barbizon and Dutch flocks then patiently follow.

To the artist his art is a mood. To the collector his collection is a mode. One generation of buyers is seized with the love of bustle and noise, and demands crowded railway-stations on canvas. Another seems wearily to say, "Odi profanum vulgus!" and forthwith hides in woods and dunes. When Mr. Justice Day yawned in the stuffy Law Courts he yearned for the peace and mystery of Barbizon, and bought the painted dreams of such at his own price. He found solace, too, in the tearful transcripts of the modern Dutch school, and tried to probe the veil of illusion that seemed to hang over the poetic imaginations of that J. M. Barrie of paint, Matthew Maris. Others have been infected. Not the dealers alone are responsible for a work to bring 3,000gs which was bought once for 28gs. The story of the judge's profits was fully told at the time. Suffice it to recall the fact that £94,000 obtained for his pictures and drawings considerably over half this sum was a clear gain to his estate.

The Cuthbertson sale gave further proof of the strength of the cult of poetic landscape, and the Gaskell dispersal was necessary to reassure us of the supremacy, after all, of Turner and Constable. That the best of contemporary endeavor also meets with appreciation was shown in the Quilter sale. Yet one thing is certain. The gifted painter does not heap up riches any more. His motto might well be, "A living wage—and fame!" There will be many artists who will read into these tabulated lists their own names, but fifty years will have to elapse before their dream is fulfilled.

Some Interesting Figures.

From an interesting but long table appended in the above article, and which gives the title, artist, price and buyer, of each picture bringing 500 guineas (\$3,125) or over at the six leading sales of the last London season, the following summary is compiled. It appears that the American dealers who bought at the six great sales at Christies, in May, June, and July, those of Cuthbertson, Day, Quilter, Milburn, Gaskell, and Van Alphen collections, Knoedler and Co., of New York, were the heaviest American purchasers, having paid a total of 28,980 guineas, roughly \$152,145 for 14 canvases, an

average of \$10,153 each, their largest outlay having been \$44,100, paid for Constable's "Arundel Mill," at the Gaskell sale. Tooth and Sons, an English firm, but having a New York house, followed the Knoedlers with an expenditure of 18,060 guineas, or roughly \$94,815, for ten canvases, an average of \$9,481 each, their largest purchase having been Sir John Millais' "Murthly Moss," at the Quilter sale for which they paid \$3,750. Scott and Fowles follow with an expenditure of 15,720 guineas, roughly \$82,530, for eight canvases, an average of \$10,316 each. Their largest outlay was \$4,750, for a Van Marcke at the Cuthbertson sale. Henry Reinhardt, of Chicago, put out for three pictures, some 4,400, guineas, or roughly \$23,100, an average of \$7,700 each, and paid \$14,060 for Josef Israel's "Washing the Cradle."

The Agnews, of London, as may be supposed, did, however, the lion's share of the buying at the sales, their purchases many of which, and certainly the most important will come undoubtedly to the United States, having reached the enormous sum of 93,410 guineas, roughly \$469,386.25 for 41 canvases, an average of \$11,458 each. They paid \$78,125 for Turner's "Burning of Houses of Parliament."

The other English and Continental dealers who figured appreciably as buyers at this sale were Kleinberger, Bousod-Valadon, Arnold and Tripp and Fischhof, of Paris, Buffa and Preyer, of Holland, and Sulley and Co., Asher Wertheimer, Charles Davis, Wallis, Sabin, Obach, Dowdeswell, Colnaghi and Co., Cremetti, and Blaker of London.

MR. MORGAN, TARIFF EXPERT.

That J. P. Morgan, more than any one else, has been responsible for the taking off of the duty on many objects of art is the statement of Mrs. William Pierson Hamilton, daughter of the financier, who is spending the summer here at Rockport, Mass.

Mrs. Hamilton also declares that his motives were absolutely unselfish, as he has no intention of bringing into this country his collections, now in Europe.

MEMORIAL RESOLUTIONS.

The Salmagundi Club, with deep regret, makes this record of the loss of a member and a friend, Mr. Joseph A. Thompson.

Joining the Salmagundi Club when it numbered less than one hundred men on its roll, Mr. Joseph A. Thompson at once became a vital and essential part of the little organization composed chiefly of artists.

For fourteen years he ably and faithfully served the Club as Corresponding Secretary, and also was its farsighted and loyal legal adviser in many a trying moment.

There was perhaps no figure among us so well known as Mr. Thompson; to the older men he had grown to be a veritable part of the Club.

We wish to record on our minutes and to express to the family the profound sense of our loss. A gentleman, a scholar, and a lover of art whose sympathies were all with the best motives and hopes of the Salmagundi Club, Mr. Thompson will live long in our memories and in our hearts.

LONDON LETTER.

London, Sept. 10, 1909.

The trustees of the National Gallery have acquired the well-known painting "April Love," by Arthur Hughes. This work was painted in 1856, and is one of the most notable examples of the pre-Raphaelite movement. It has been for many years in the possession of Mr. Henry Boddington, of Wilmslow.

The second London Salon organized by the Allied Artists' Association was held during August and the beginning of September at the Albert Hall. Over 1,700 paintings, water-colors and miniatures were crowded into the promenade gallery at the top of the building, some fifty or sixty large paintings and decorative works were hung in front of the grand tier boxes downstairs and a collection of drawings, etchings and sculptures occupied the arena. The bulk of the exhibits were contributed by British artists, though many foreign countries, including the United States, were represented.

Mr. W. M. Power, of the Victoria Gallery, 123 Victoria Street, S. W., has been appointed Frame Maker to Her Majesty the Queen. This makes Mr. Power's fourth Royal Appointment in the present reign, which is, doubtless, a record in the art trade. Mr. Power has recently come into possession of a hitherto unknown portrait of Rembrandt, believed to have been by himself, or possibly by a pupil.

The famous portrait of Mme. Vinck, by Van Dyck, has been purchased by Duveen Bros. This famous portrait, it will be remembered, was one of the chief exhibits of the Van Dyck Exhibition held at Antwerp in 1899.

Dante Gabriel Rossetti's famous painting "Dante's Dream," has been temporarily absent from its accustomed place on the walls of the Walker Art Gallery, Liverpool, undergoing restoration and relining.

KING'S PICTURES FOR SALE.

A public exhibition opened on September 15 at the Brussels Museum of about 250 modern pictures from King Leopold's collection, which it is stated will shortly be sold in accordance with the King's determination to dispose of practically everything valuable in his possession. The pictures include many family portraits and also fine paintings by Turner, Claude, Vernet, Ingres and Millet.

There has been a popular outcry against the dispersal of the collection similar to that raised at the recent sale of the old masters by the King, and this has produced a semi-official statement that the pictures will be given to the museum. This, however, is not believed.

A newspaper asserts that the King recently dickered with an American dealer for the sale of a suite of old furniture which was given to his father by Louis Philippe. The dealer refused to pay the high price asked by the King on the ground that it was impossible to prove the historical value of the furniture. Thereupon the King offered to include an autograph letter of Louis Philippe consigning the furniture, and the deal was closed on these terms.

In acquiring four famous Dutch masterpieces, Mr. Altman is to be congratulated upon having secured for America works which several European galleries were keenly competing for.

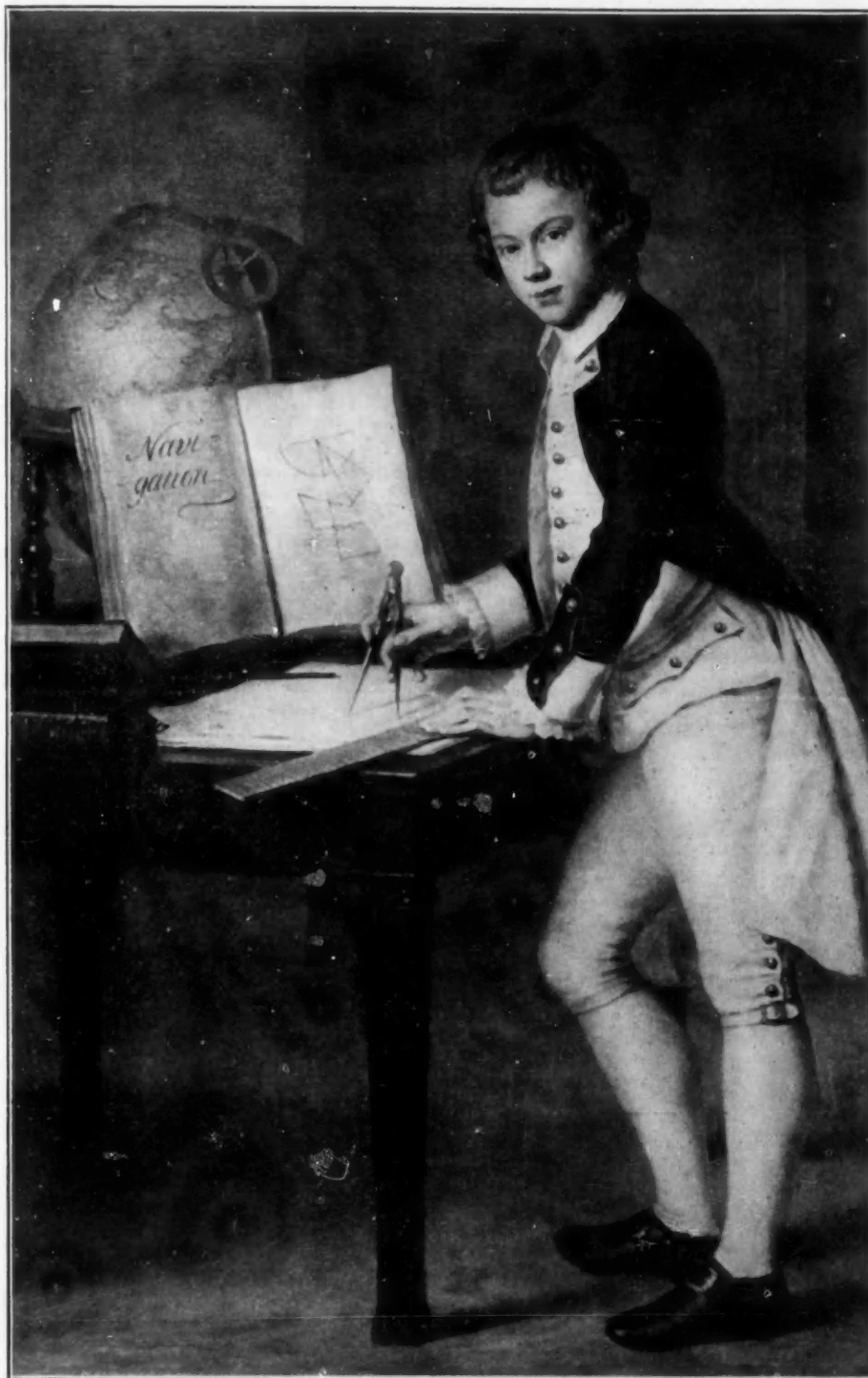
AUSTRIAN ART EXHIBIT.

A movement is on foot to hold at the Metropolitan Museum of Art next winter a representative exhibition of Austrian art in painting and sculpture, under the auspices of the Austrian Government. Correspondence on the subject has recently passed between the Austrian Ambassador at Washington and the Minister of Fine Arts in Austria, and the Austrian Government was expected to vote a liberal appropriation for the purpose.

The exhibition would be representative of Austrian art of all times. Especially would it be representative of the new art movement, in which Austria was foremost. No adequate exhibition of Austrian art has ever been

KANN PICTURES SOLD.

Mr. Benjamin Altman, of New York, who is now in London, has purchased and sent to New York four of the Dutch masterpieces recently acquired by Duveen Brothers from the collection of the late Maurice Kann. The pictures will be shown at the Metropolitan Museum in the exhibition in connection with the Hudson-Fulton celebration. Three of these pictures are famous Rembrandts, while the fourth is the "Cornfields," by Ruysdael. The Rembrandts are "The Man with a Magnifying Glass," and its pendant, "The Woman with a Red Pink." The third is the portrait of a friend of the artist.



NELSON WHEN A MIDSHIPMAN.
By Thomas Gainsborough.

On exhibition at Shepherd Bros. Gallery, London.

held in New York, and Austrian artists generally were anxious that the American public should become more familiar with it.

It was found that it would be impossible to hold the exhibition in the Fine Arts Building, in West 57th Street, as it will be occupied by exhibiting societies from October till May. The Austrian Ambassador is expected to make application to the Metropolitan Museum in a few days for space in the new wing.

The galleries of Scott & Fowles Co. have opened for the season.

A LOST MURILLO FOUND.

The famous "lost" Murillo portrait, "St. Jerome," which has been missing for fifty years, and for which art lovers have made a wide search, has been found in San Francisco in possession of the heirs of the late General Otho Cressup Ord, U. S. A.

The famous painting of the great master was sold in Paris in 1860, and was next heard of in Mexico, where it disappeared, and no trace could be found by art lovers. General Ord, while traveling in Mexico City in 1882, came across the rare work in a cathedral in Mexico City and bought it.

PARIS LETTER.

Paris, Sept. 10, 1909.

Slack days and empty rooms were the rule at the Hôtel Drouot during August. The hot wave that visited Paris about the middle of August sent everybody out of town to the country or the seaside, and nothing has come under the hammer of the belated auctioneers except very ordinary suites of furniture. Artists, however, are already looking forward to the opening of the "Salon d'Automne," which will be held at the "Grand Palais" from September 30 to November 8.

A committee under the presidency of M. Frantz Jourdain has been formed to erect a monument to the painter Cézanne, to be erected at Aix-en-Provence and to be intrusted to M. Maillol, the well-known sculptor. The work of another famous master of the chisel, M. Sicard, a statue of Alfred de Vigny, was inaugurated last month at Loches, and is one of the finest bits of statuary erected lately. The proud figure of the poet-philosopher has been soberly and soulfully rendered and does honor to the artist who conceived and executed it.

With reference to statuary, Rodin has been asked to chisel for the tomb of a young man, what will be, perhaps, the finest funerary monument in France, and which will be put up in the cemetery at Amiens. It will consist simply of a winged figure hewn out in high relief in an enormous block of marble, in imitation of the Druidic stone on the tomb of the explorer Stanley in England.

The "Musée du Lion," at Waterloo, full of souvenirs of Napoleon and of the famous battle, will be brought under the hammer at Brussels on October 5.

The death is announced of Louis Le Poittevin, the distinguished painter, and of Georges Vogt, the technical director of the Sèvres Manufactory, deceased during a trip in Switzerland.

The dealers have nothing striking either to show or to say. MM. Kouchakji Fres., however, have acquired a wonderful collection of Persian MSS. of the XVth century, which, for their delicate coloring and beautiful designs, may be reckoned among the best specimens of the kind. M. Kouchakji also informed me that he lately sent to his New York establishment a magnificent vase of the IXth century.

FIGHT SALE OF A GRECO.

Indignation has been caused at Lugo, Spain, by the discovery that negotiations are being carried on for the sale of a "Greco" masterpiece in the Convent of the Escolapios here, to an English firm for \$20,000. The Commission on Monuments and the Governor of the province are taking measures to prevent the sale.

A MUSEUM FOR SALE.

The celebrated Museum at Waterloo, containing one of the finest collections of Napoleonic relics in existence, and the Grand Museum Hotel are for sale. A bid of \$35,000 has been received from an unnamed Belgian.

MR. CHASE RETIRES.

Announcement was made recently at the Pennsylvania Academy of Fine Arts of the retirement of Mr. William M. Chase, who had been head instructor for several years. The place has been given to Mr. Thomas P. Anshutz, for twenty-eight years a professor in the Academy.

OBITUARY

John Bunyan Bristol.

John Bunyan Bristol, the veteran American landscape painter, died on August 31 at the Home for Incurables, where he was taken a year ago, after a severe stroke of paralysis. Mr. Bristol, who was 83 years old, suffered a recent recurrence of the attack, which resulted in his death.

He was born at Hillsdale, New York, in 1826, and studied under Henry Ary at Hudson, N. Y. His art education was largely self acquired, and he turned almost instinctively first to portraiture and afterward to landscape work. He was a regular exhibitor at the National Academy of Design and the Century Club, of which he was a member for many years. An exhibition of his pictures was held recently at the Century Club, where a large profit was realized from the sales. He received a medal from the Centennial Exhibition in 1876 and honorable mention in the Paris Exhibition in 1900. Mr. Bristol was a member of the Metropolitan Museum of Art, the Artists' Fund Society, and the Century Club.

James David Smillie.

James David Smillie, N. A., the artist and engraver, died on September 14 in his seventy-seventh year. He was the son of the late James S. Smillie, N. A., and Catherine Van Valkenburgh Smillie. He was educated to be an engraver in steel, a profession to which he devoted all his time until 1864. In that year he turned his attention to drawing and painting, and undertook to school himself in these branches of art without the benefit of a master. Since then he has spent his professional life in the State, but pursued his studies at leisure among the great mountain ranges of the United States, including the Sierras, Adirondacks, Rocky, White, and Catskill Mountains.

Mr. Smillie exhibited at the spring exhibition of the Academy of Design in 1865, and the following year was made an associate. In 1876 he became an academicien, and in 1894 was elected treasurer of the academy. He resigned the treasurership in 1898 because of ill health.

Mr. Smillie was one of the founders of the American Water Color Society, of which he was chosen treasurer and later president. He also founded and served as secretary and treasurer of the New York Etching Club. He was one of the "original fellows" of the Painter-Etcher Society of London, and has contributed many articles on etching to various magazines. In 1881 he married Anna C. Cook, who died in 1895.

Jean Paul Selinger.

Jean Paul Selinger, a portrait and figure painter, died September 11 at the City Hospital. He had been operated upon for cancer last November.

He was born in Boston in 1850, and studied at the Lowell Institute of Fine Arts, the Art Academy of Stuttgart and the Academy of Fine Arts in Munich. At this latter school he was a pupil of Wilhelm Liebl. Among his colleagues in Munich were William M. Chase and J. Frank Currier. For some time Mr. Selinger traveled with Boeklin in Italy. He was successful as a painter of child life. He won many prizes, among them being the \$1,000 Osborne prize in New York in 1904. In 1882 he married Emily Harris McGary, the flower painter and writer, who survives him.

Otto H. Bacher.

Otto Henry Bacher, painter and illustrator, died at his home at Lawrence Park, Bronxville, on August 16, and was buried at Kensico Cemetery.

Mr. Bacher studied abroad with Duveneck, Carolus-Duran, Boulanger, Lefebvre, and others at Munich and with Whistler and Blum in Venice, and lived for a time at Paris. His etchings of scenes in Bavaria and in Venice were accounted among the best American examples of aqua fortis of these countries. He lived with Whistler in Venice and his recent book, "Whistler's Venice," published by the Century Company, is a work which shows an intimate knowledge of the life and work of the master etcher. He was a member of the Society of Illustrators, Painters and Etchers of London, and was elected to the American National Academy in 1906. He received a silver medal at the Louisiana Purchase Exposition at St. Louis in 1904. Mr. Bacher was born in Cleveland on March 31, 1856, and was the son of Henry Bacher and Charlotte Bacher. He was married to Mary Holland in Cleveland in 1888. He is survived by his wife and four sons.

Lady Alma-Tadema.

Lady Alma-Tadema, wife of Sir Lawrence Alma-Tadema, the painter, and herself an artist of note, died on August 16.

Lady Laura Theresa Alma-Tadema was the daughter of Dr. George N. Epps and was married to Sir Alma-Tadema in 1871. She was the second wife of the eminent artist. She produced pictures that had a favorable reception and received a gold medal at the exhibition in Berlin in 1866. At the Paris Exposition in 1900 she took a silver medal. Two of her best canvases were "Bluestocking" and "Daffadown-dillie."

Lady Alma-Tadema worked in a style that was reminiscent of that of her distinguished husband, yet one distinctively her own. She used his studio and frequently posed for him in his pictures of Roman and Egyptian life. Her face and figure are familiar to those who have followed his work. Of her daughters, Miss Anna Alma-Tadema is also an artist of note, and Miss Lawrence has written successful plays and verses.

Emilio F. Piatti.

Emilio F. Piatti died August 22, at his home in Englewood, N. J. He was forty-nine years old, and one of the most able plastic artists in America. He came from a long line of Italian statuary.

Emilio Piatti's best works were "Grief," at the mausoleum of George Westcott, president of the Portland & Rochester Railroad, at Portland, Me.; "Hope," for the grave of Comptroller Storrs; a bas relief, for John H. Starin; a bust of Mrs. Isador Rush; a statue of General Spinola; a bust of Bertha Galland, and a piece for Captain Robert Bruce, of the American Line.

Leon Martineau.

Léon Martineau, a celebrated French mural painter and maker of decorative windows, died of cancer on September 7 at the Maison Rouge, No. 50 West Seventeenth Street. He has done many pieces of work, both in this country and in Europe. He was a pupil of a famous mural painter of Paris, Luc Oliver Merson, and won several gold medals. He was president of the Société de Peintres Verriers, Paris. He was born in Paris and was forty-six years old.

EXHIBITIONS NOW ON

PUBLIC LIBRARY EXHIBIT.

An exhibition of prints, etchings, engravings and other pictures illustrating the history of Henry Hudson, Robert Fulton and the Hudson River, is now on public view at the Lenox Library, 70th Street and Fifth Avenue. The exhibition constitutes the New York Public Library's part in the Hudson-Fulton celebration.

Frank Weitenkampf, curator of the print department, has arranged the collection of pictures in three sections. The first, called "Henry Hudson and the Discovery of the Hudson River," is small on account of the lack of authentic material. The second division illustrates "Robert Fulton and Early Steam Navigation." The third section includes views of the Hudson River from New York to its source and contains many rare old prints of the seventeenth century and later.

All known portraits of Hudson are based upon the painting in the City Hall generally attributed to Pulaski, but the authenticity of which is denied by those who point out that Pulaski and Hudson were not contemporaries, and by others attributed to Paul Van Sommeren. This is the conjecture of Benson J. Lossing, who declares that in such an event the City Hall picture may be reliable after all, and not purely fictitious or merely traditional. These and pictures of the East and West India Company flags and various unimportant data concerning Hudson make up the first division.

In the Fulton exhibit devoted to the inventor and the steamboat are a number of rare prints lent to the library by Seymour Dunbar. More than a score of engravings copied from West's portrait of Fulton and from each other are shown in the cases. It is a curious thing that in the earliest engravings Fulton's submarine torpedo exploding a ship may be seen in the background; a little later this was replaced by a miniature Clermont, and later still Fulton's Demologus, the first steam warship, appears in the perspective. Fulton is also made much of as an artist, and various bloodthirsty lithographs of his age are shown. Among these are such titles as "The Murder of Lucinda," "Cornwallis's Surrender to Washington," "Cruelty Presiding Over the Prison Ship," "Caesar Passing the Rubicon," "Final Resignation of 'Prejudice'" and "Hesper Appearing to Columbus in Prison." There are also prints of Fulton's other inventions besides the steamboat, numerous old engravings of which are included. His cast iron aqueduct and submarine torpedo are fully illustrated.

Steamboats prior to Fulton's is an interesting section covering the inventions of Fitch, Hulls, Evans, and others even earlier. The Jersey ferry boat when it had no guard rails and passengers sat on the deck and swung their legs over the water, the Fulton Ferry and other New York ferries are all illustrated. Two statues of Denis Papin, by Aimé Millet are shown; also a thrilling race between two Hudson River boats, among "Steamboats Subsequent to Fulton."

The Hudson River exhibit includes various views of New York, seen as one approaches the lower part of the island. The most famous one is the first printed view which appeared in Joost Hartger's description of Virginia, New Netherland and New England, published in Dutch in New Amsterdam in 1651. This represents the village as it appeared about fifteen

years before. The Visscher map of 1655 and its reissue of 1683, with Philadelphia and other towns added, is shown. The view published in Van der Donck's "Description of New Netherland," of 1656, copied from the Visscher map of 1655; the Montanus view of about 1651, which again is remarkably similar to the Block plan painting, which was not engraved until the Society of Iconophiles had it done in recent years by Sidney L. Smith; the Allan view, of 1670, and various others lead gradually into the eighteenth century.

HISTORICAL SOCIETY EXHIBIT.

In arranging the Fulton exhibit, which is to be one of the attractions of the Hudson-Fulton celebration, the Colonial Dames of America, who are acting in co-operation with the New York Historical Society, have not found themselves hampered by any paucity of material. Hudson, with whom Fulton shares the honors of the coming festival, is little more than a name, but objects of historical interest relating to Robert Fulton are numerous and well authenticated. Most of these things were already familiar to the chairman of the Colonial Dames committee, Mrs. Arthur Taylor Sutcliffe, Fulton's great-granddaughter, as they were owned by various members of the Fulton family, but some previously undiscovered treasures have turned up since the call for Fulton relics was sent out. Among such are some early letters written by the inventor to his mother. These are the property of Frank Semple and Louis S. Clarke, descendants of Fulton's sister, Mrs. David Morris.

The collection of Fulton portraits is said to be the largest ever brought together. There is a copy of the marble bust of Fulton made by Jean Antoine Houdin, the original of which has been lost, and there are portraits by Benjamin West, Sir Thomas Sully, John Wesley Jarvis and Robert Le Fevre, besides a portrait painted by the inventor himself, and a youthful portrait by an unknown artist. There is also a collection of miniatures lent by Mrs. C. Franklyn Crary, Mrs. R. F. Blight, Mrs. Joseph Drexel, of Philadelphia, and Mrs. E. Brewster, of Newark, N. J. Mrs. Brewster's miniature is said to have been painted for Earl Stanhope, Fulton's intimate friend and co-laborer. Mr. Edward Bringham, of Wilmington, Del., sends an oil portrait of his ancestor, Joseph Bringham, done by Fulton. One of the chief art treasures of the exhibit will be a portrait of Napoleon Bonaparte, loaned by Mr. Coleman Drayton. Mr. J. Pierpont Morgan sends Robert Fulton's autographed history of the steamboat invention, with some interesting manuscripts and drawings.

The collection fills a large front room in the new building of the Historical Society 77th Street and Central Park West. It will be opened on September 27, the day set for the opening of official exhibitions, and will be free to the public.

MURALS FOR THEATER.

Additions to the Stuyvesant Theater's mural decorations are being prepared by two protégées of David Belasco, Arthur Crisp, a young American artist, and a Russian painter. Panels over the entrance are to be filled with representations of scenes from Shakespeare's plays.

WITH THE DEALERS.

Although trade is a little quiet just at this writing, it is far away beyond what it was this time last year, and every indication points toward a most prosperous season. Much more interest is taken in all lines of the picture and art trade; orders already placed are larger, and indeed a general activity has superseded the lull of the summer, especially while the tariff remained unsettled. The aspects are certainly most encouraging, and it seems safe to predict good business, better than for several years past.

Mr. Charles L. Knoedler will sail from Havre on October 9 and Mr. Roland F. Knoedler on October 16.

Mr. Louis Ehrich, of the Ehrich Galleries, is expected to return in November with many new masters bought during his travels in Europe.

Mr. William Macbeth returned on September 10. Mr. Macbeth spent the summer touring the Northwest and has brought with him many fine works of the western artists. These will be on view at the galleries, No. 450 Fifth Avenue, the coming season.

Mr. R. Lesch, of the Berlin Photographic Co., recently returned from Europe.

The N. E. Montross Galleries reopened last week with a display of paintings by the leading American artists.

Mr. Benjamin Duveen arrived on the steamship Adriatic on September 9.

At the Print Cabinet of Mr. R. Ederheimer, No. 4 West 40th Street, a special exhibition of engravings by Marc Antonio Raimondi and his followers is now on, to continue to November 1.

The Anglo-American Fine Art Co. have now reopened their galleries at 523 Fifth Avenue, and have on exhibition an important collection of paintings by masters of the early Italian, Flemish, Dutch and English schools.

The American school is ably represented with two large canvases by John Singleton Copley; a pleasing biblical subject by Benjamin West, and some choice works of the later Americans. Especially noticeable is the large canvas, "Entry of the Torreros," painted by E. Zamacois, in conjunction with Vibert in 1866; also a large and very interesting mosaic picture of the Ruins of Pestum, the work of G. Rinaldi, of Rome. This picture measures 40 x 80 inches and was one time the property of Prince Demidov and adorned his walls in the Palais de San Donato, Rome.

The art galleries of Mr. Theron J. Blakeslee reopened on September 15.

The Kelekian gallery, 275 Fifth Avenue, is showing a rare collection of rugs, fine old potteries, jewels, beautiful antique embroideries, and velvets.

The Brandus galleries are open and in charge, as usual, of Mr. Michel.

The largest collection of original Wedgwood pottery in existence will be placed on exhibition at the Duveen Galleries, 302 Fifth Avenue, on October 1. The exhibition consists of the combined collections of Lord Tweedmouth, who died in London recently, and Sir Arthur Sanderson.

ART OBJECTS IMPORTATION.

Acting Secretary Reynolds of the Treasury Department recently issued regulations to govern the admission free of duty to ports of the United States of works of art under the new tariff law.

Paragraph 717, which provides for the admission of art work more than 100 years old, is held to apply "to all works of art within the liberal meaning of that term, including articles intended or suitable for purposes of utility, such as tapestries, paper hangings, glass windows, church altars, ornamental clocks, chandeliers and other articles in the nature of household furniture, provided the same be of sufficient artistic merit to constitute works of art within the commonly accepted meaning of that term.

Importers of such art will be required to produce in addition to the regular consular invoice the affidavit of the "ultimate consignee," stating that he has investigated the origin and history thereof and believes the same to have been produced more than 100 years prior to the date of their importation.

With the ultimate consignee's remark there must be also a declaration of the foreign seller or shipper, certified by the Consul, stating "name of producer of the articles and the place of production, and also the name and residence of the persons from whom and the date when such seller or shipper acquired the same."

The regulations governing the admission of works of art more than twenty years old are practically the same as relate to identification of art more than 100 years old, except that the provision admitting the articles more than twenty years old is held to apply "only to works of art within the stricter meaning of that term, and does not include objects intended or suitable for purposes of utility, such as tapestries, paper hangings, glass windows, ornamental clocks, chandeliers or other articles in the nature of household furniture."

MUNCIE (IND.).

The annual exhibition of the Muncie Art Association, of Muncie, Indiana, which closed recently, was the most successful in attendance and general interest of any exhibition hitherto held by this society. The Association annually purchases one painting for its permanent collection. This year the prize was awarded to Leon Dabo, whose painting, "Dawn," was purchased and added to the Association's collection. "Dawn" is one of Leon Dabo's Hudson River series, and depicts the first flush of morning light in the mists of night. The foreground of trees and hillocks being a literal study of the ground of "Falcon Lodge," Mr. Osborn R. Lamb's residence on the Palisades.

An exhibition of statuary and painting from the studios of those who spent the summer and autumn in Stockbridge, Mass., was held in the Stockbridge Casino on September 15 for the benefit of the Casino. Paintings which never have been seen in public were displayed. Among the exhibitors were the Misses Mary Kobbé, Lydia Field and Matilda Brownell, Mrs. Newman K. Perry, Messrs. Frederic Crowninshield, Daniel Chester French, Augustus Lukeman, Edward I. Morse and Walter Nettleton.

NEW ARTISTS' SOCIETY.

The "Silvermine Group" is the name of a new society of artists. The object of this society is to stimulate the zeal for and advance the attainments in painting, sculpture and other fine arts among members by co-operation and exchange of ideas, and generally to encourage the appreciation of art by the public.

The society held its annual exhibition in the studio of Solon H. Borglum, in Silvermine, Conn., from August 28 to September 6.

Following are the names of the charter members: Solon H. Borglum, D. Putnam Brinley, Howard L. Hildebrandt, Cornelia E. Hildebrandt, Addison T. Millar, G. R. Thomson, William A. Boring, Austin Lord, E. M. Ashe and H. Daniel Webster.

At the National Arts Club, 109 East 19th Street, an exhibition of rare views of this city, from 1609-1909, opens tomorrow.

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